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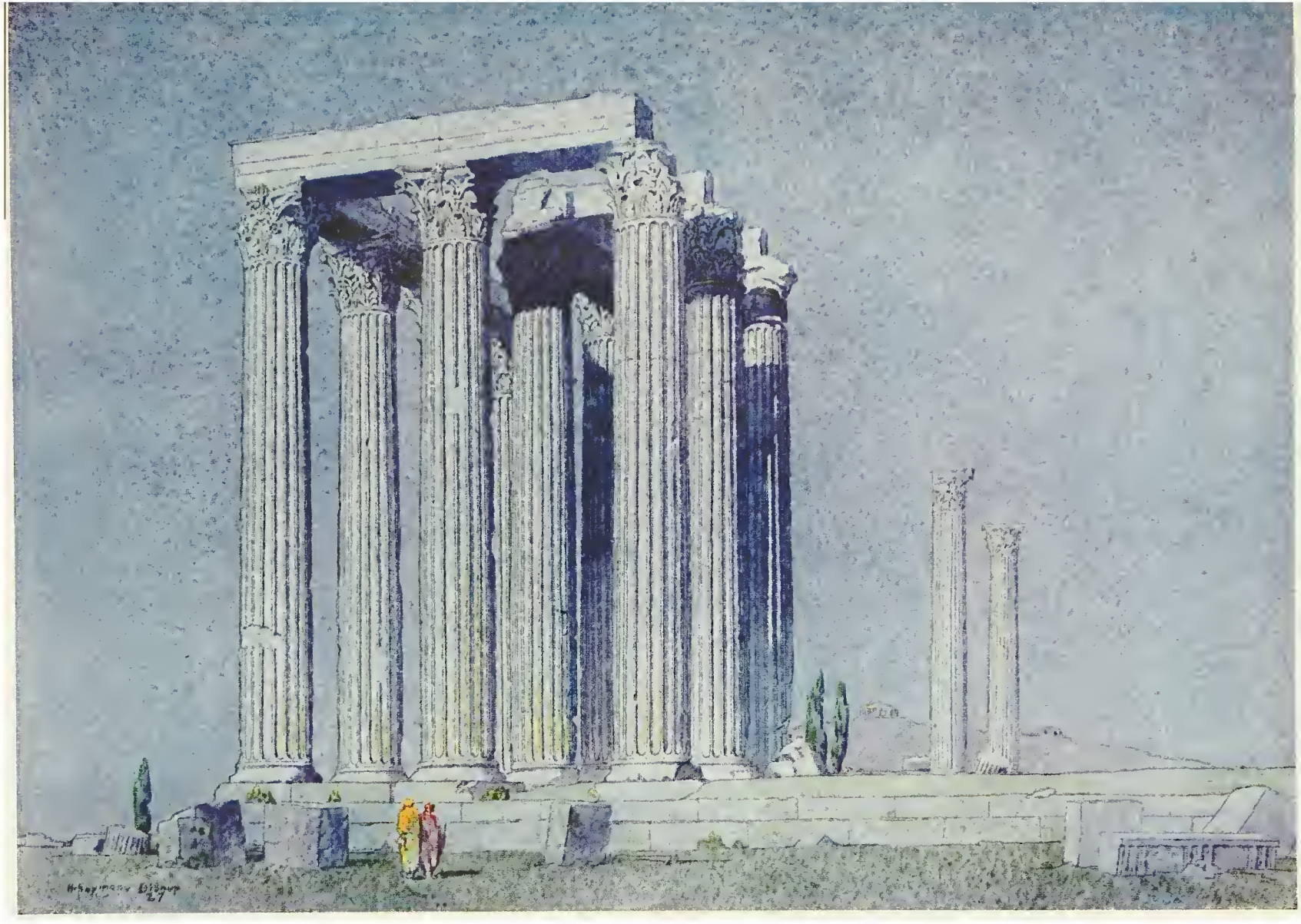
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TEMPLE OF JUPITER OLYMPUS AT ATHENS

DRAWING IN WATER COLOR BY H. RAYMOND BISHOP

PENCIL POINTS SERIES
of
COLOR PLATES

The rendering reproduced on this plate, while not of a modern building, is valuable as showing the effective result which can be obtained with a few simple washes. The drawing, which measures 14" x 20", was made with water colors on cold-pressed Mounted Whatman's. A wash of Antwerp Blue and Rose Madder was run over the whole surface, then another over the sky, and a third in the shadows. A little yellow over the grass in the foreground and a few touches of opaque color on the figures and columns completed the picture. The result of the simple treatment has been to achieve a unity almost impossible to attain by other means.

50



WATER COLOR SKETCH BY CASS GILBERT

Size of Original 11¼" x 17¾"

"Carcassonne"

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



SKETCH OF A RESIDENCE FOR W. ROSS PROCTOR, JR., POLHEMUS AND COFFIN, ARCHITECTS

By Henry M. Polhemus

PENCIL POINTS SERIES
of
COLOR PLATES

This drawing was made on green tinted paper in brown ink and then rendered with transparent water color and Chinese White. It suggests that there are great possibilities in this style of rendering for producing striking effects rapidly and economically. Mr. Polhemus uses a variety of different tinted papers for his renderings, choosing his color for the effect he wishes to attain. This example measured 18" x 10" *in the original.*



RENDERING IN WATER COLOR AND COLORED PENCIL BY OTTO R. EGGERS

Size of Original 21¾" x 15"

House in Westchester County

Otto R. Eggers, Architect

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN PENCIL AND WATER COLOR BY FREDERICK R. WITTON

Size of Original 25″ x 15″

Residence at Hingham, Massachusetts

Charles Everett, Architect

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN GOUACHE BY ADOLPH TREIDLER

Size of Original 18" x 24"

Residence for Mrs. Clyde Carr, Lake Forest, Illinois

H. T. Lindeberg, Architect

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



WATER COLOR RENDERING BY J. FLOYD YEWELL

Size of Original 20¼" x 27½"

First Prize House in Country Life Competition 1924

Cookman Cass, Architect

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR

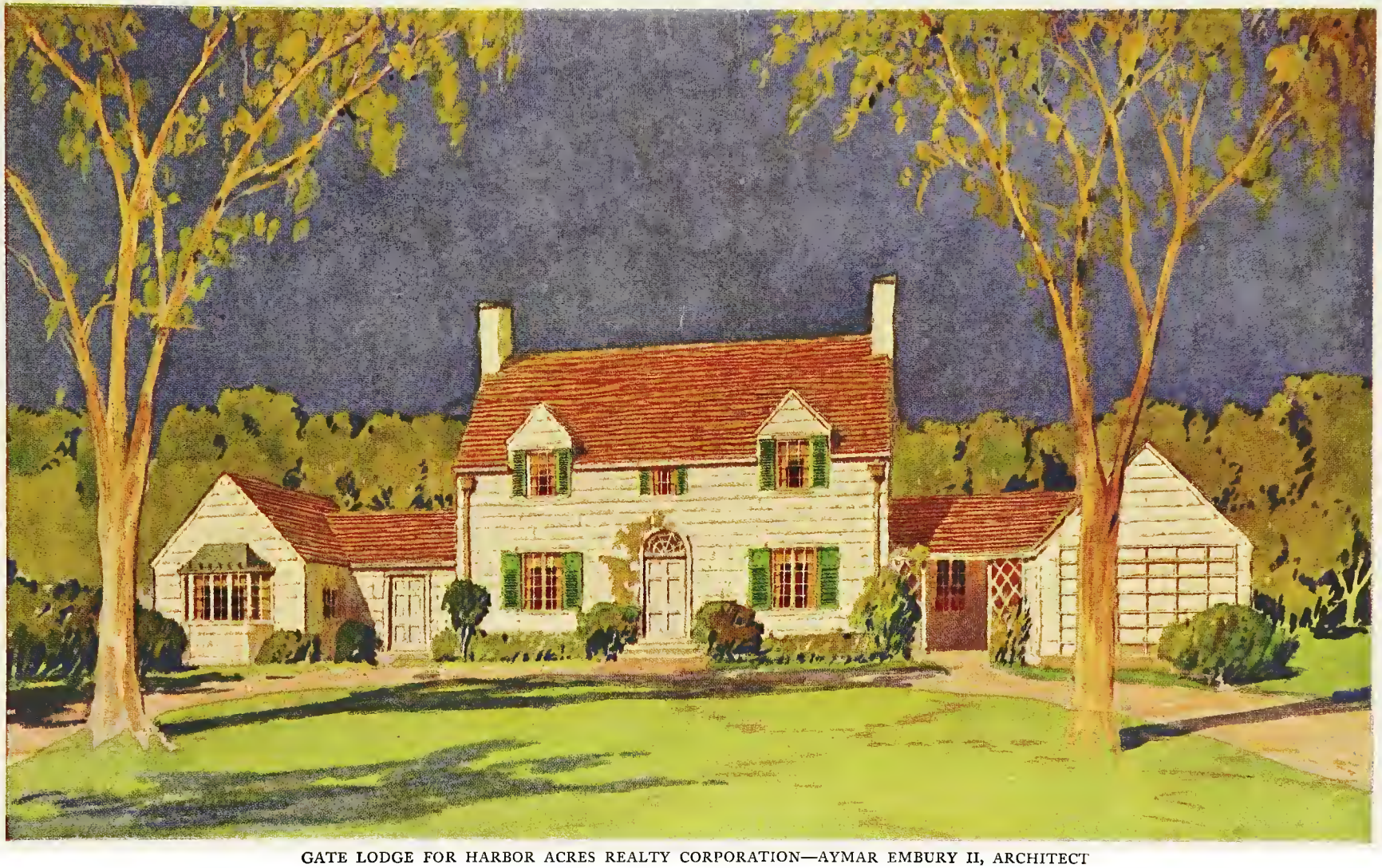


WATER COLOR RENDERING BY NELSON BREED

Size of Original 12" x 15½"

Le Pavillon du Barry at Louveciennes

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



GATE LODGE FOR HARBOR ACRES REALTY CORPORATION—AYMAR EMBURY II, ARCHITECT

RENDERING IN OPAQUE WATER COLOR BY J. FLOYD YEWELL

PENCIL POINTS SERIES
of
COLOR PLATES

The rendering in color by J. Floyd Yewell shown on this plate was made in opaque water colors on a sheet of French tinted water color board of a medium tan shade. It measures 20½" x 12½". It is a type of rendering which will undoubtedly be found useful for reference by many architects and draftsmen who are confronted with the problem of rendering small domestic buildings. The preliminary perspective layout was done in pencil.

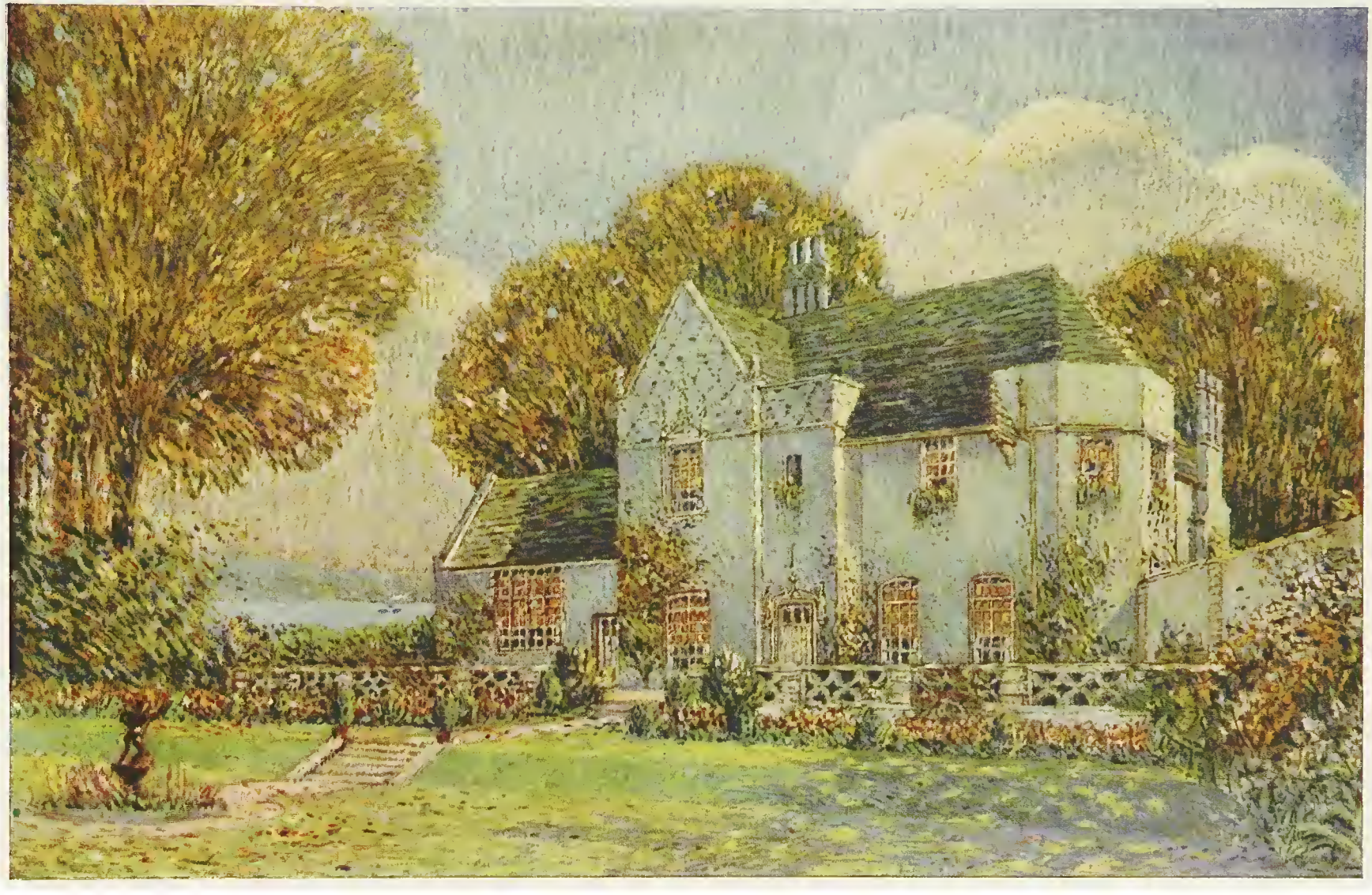


RESIDENCE OF JAMES BOYD, ESQ., SOUTHERN PINES, N. C.—AYMAR EMBURY II, ARCHITECT

RENDERING IN WATER COLOR BY J. FLOYD YEWELL

PENCIL POINTS SERIES
of
COLOR PLATES

This plate furnishes an excellent example of a very useful type of rendering in color. It was made with a combination of transparent and opaque water colors on a sheet of French, tan tinted, illustrator's board, size 32" x 15½". Mr. Yewell, who has made many renderings for architects in New York and other cities, uses color with unusual skill. In this example he has achieved a convincingly natural effect without resorting to tricks of draftsmanship such as are commonly used to impress the client. It is a drawing which can be studied with profit.



SKETCH BY FRANCIS KEALLY FOR ALTERATION TO VICTORIAN HOUSE AT SPARKHILL, N. Y.

Size of Original in Mat 28" x 18"

Aymar Embury II, Architect.

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN WATER COLOR BY A. B. LE BOUTILLIER

Size of Original, 11¼" x 8½"

Sketch of Library Interior

Ripley and Le Boutillier, Architects

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN WATER COLOR BY CARROLL BILL

Size of Original, 22″ x 16″

Interior of Main Dining Room, Boston Lodge of Elks

McLaughlin and Burr, Architects

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



Sketch to aid clients' visualization

By Otto R. Eggers, The Office of John Russell Pope, Architect



ketch to aid clients' visualization

By Otto R. Eggers, The Office of John Russell Pope, Architect

[Architecture *Frontispiece*]



Entrance Side of a Country House
[Architecture *Frontispiece*]

Sketch in pencil and water-color by Otto R. Eggers, The Office of John Russell Pope, Architect



ch to aid clients' visualization By Otto R. Eggers, The Office of John Russell Pope, Architect
Architecture *Frontispiece*]



RENDERING IN COLORED PENCIL AND OPAQUE WATER COLOR BY O. R. FREEMAN

Size of Original, 18" x 24¼"

Study for the Seaside Hotel, Atlantic City

Lockwood Greene & Co. Inc., Architects

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN WATER COLOR AND COLORED PENCIL BY OTTO R. EGGERS

Size of Original 28½" x 17"

University Baptist Church, Baltimore, Maryland

John Russell Pope, Architect

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN WASH BY J. FLOYD YEWELL

Size of Original 21⅜" x 29¾"

New York County Court House, New York

Alfred Hopkins, Architect

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN PASTEL AND CRAYON BY THEODORE DE POSTELS

Size of Original 10½" x 18"

Pennsylvania Station, New York

McKim, Mead & White, Architects

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



THE OLIVER CROMWELL APARTMENT HOTEL, EMERY ROTH, ARCHITECT

COLOR RENDERING BY VAHAN HAGOPIAN

PENCIL POINTS SERIES
of
COLOR PLATES

This plate was reproduced from a rendering by Vahan Hagopian showing the new Oliver Cromwell Apartment Hotel building on 72nd Street, New York designed by Emery Roth, Architect. The drawing was first made as a lithograph so that a number of black and white prints could be obtained. One print was made in ink of a bluish gray color on paper suitable for receiving water color. This print was mounted on cardboard and rendered in water color to produce the effect shown. The sky was blown in with an air brush. This process offers an interesting variant from the usual lithographic rendering printed in black ink. The original drawing measured 12¼" x 25".



NEW YORK TELEPHONE BUILDING, MCKENZIE, VOORHEES AND GMELIN, ARCH'TS

RENDERING IN OIL BY EDWARD TRUMBULL

PENCIL POINTS SERIES
of
COLOR PLATES

Paintings in oil as architectural renderings are of comparatively infrequent occurrence. This plate shows that the medium has some possibilities when the subject is of more than ordinary importance and interest and a competent painter is employed. The Barclay-Vesey building, designed by Ralph Walker of the firm of McKenzie, Voorhees, and Gmelin is most certainly worthy of having its portrait painted and Edward Trumbull has succeeded in creating a noteworthy one. The size of the original is 42" x 72".



WATER COLOR RENDERING, A CHURCH IN CONNECTICUT, BERTRAM GROSVENOR GOODHUE, ARCHITECT

By James Perry Wilson

PENCIL POINTS SERIES
of
COLOR PLATES

This rendering was done on Whatman's rough pressed paper in pure transparent water color over an original layout in pencil. A reproduction in black and white was included in the book "Bertram Grosvenor Goodhue, Architect and Master of Many Arts" published after Mr. Goodhue's death by the press of The American Institute of Architects. The dimensions of the original were 29¼" x 21½".



RENDERING OF DESIGN FOR PASSENGER STATION AT YOUNGSTOWN, OHIO. FELLHEIMER AND WAGNER, ARCHITECTS

By J. Floyd Yewell

PENCIL POINTS SERIES
of
COLOR PLATES

This drawing is a good example of the method of making color renderings on photostat enlargements of pencil perspectives. The perspective may be drawn at small scale and then photostated up to any size desired. The color is then applied either with colored pencils or with water colors, or both, as in this instance. This method eliminates the necessity for a large scale perspective layout and saves a great deal of drafting work. The original of this plate measured 22" x 14". The architects were Fellheimer and Wagner of New York, and the renderer J. Floyd Yewell.



RENDERING IN BLACK AND COLORED PENCIL BY OSBORN RICKER FREEMAN

Size of Original 41" x 20"

"Christy" Matthewson Memorial Gymnasium Building, Bucknell University, Lewisburg, Pa.

Lockwood Greene & Company Inc., Architects

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



DESIGN FOR A CHURCH BY DWIGHT JAMES BAUM, ARCHITECT

WATER COLOR RENDERING BY EARL PURDY

PENCIL POINTS SERIES
of
COLOR PLATES

We show here a reproduction of a straightforward water-color rendering by Earl Purdy of the office of Dwight James Baum, Architect, New York. The same general arrangement and color scheme could be applied to renderings of many different types of moderately sized buildings. This example was rendered over a pencil drawing on cold pressed paper and measured 28½" x 19".



ENTRANCE TO UNION TEMPLE HOUSE, BROOKLYN, N. Y., PASTEL SKETCH

By William Gehron, Arnold W. Brunner Associates, Architects

PENCIL POINTS SERIES
of
COLOR PLATES

This pastel rendering, by William Gehron of the Arnold W. Brunner Associates, Architects, was made on dark brown paper such as is used for the covers of booklets. It was laid out rapidly by eye with charcoal and fixed; then rendered with ordinary pastels. Charcoal was found to be a very effective medium for the layout, as changes could be made very easily without harming the surface of the paper. This method offers a rapid and effective means of producing a color rendering and is particularly useful in the early stages of design. The original of this plate is 22¼" x 21".



RENDERING IN WATER COLOR BY H. VAN BUREN MAGONIGLE

Size of Original, 24″ x 41″

Study for the Perry Memorial, Lake Erie

H. Van Buren Magonigle, Architect

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING BY BIRCH BURDETTE LONG

Size of Original 16½" x 24¼"

The Cathedral Church of Saint Cecilia, Albi, France

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING BY BIRCH BURDETTE LONG OF THE PANAMA CALIFORNIA EXPOSITION, SAN DIEGO, CAL.

Size of Original 83" x 47⅜"

Cram, Goodhue & Ferguson, Architects. Bertram G. Goodhue, Advisor & Consulting Architect.

The Bridge Designed by Frank P. Allen, Jr.

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



WATER COLOR BY CASS GILBERT

Size of Original, 11½" x 18"

Cathedral Cloister, Monreale

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



WATER COLOR BY CASS GILBERT

Size of Original, 13¼" x 19½"

Courtyard, Leicester Hospital, Warwick

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



GATE OF JUSTICE, ALHAMBRA, GRANADA, SPAIN

WATER COLOR BY EDMUND S. CAMPBELL

PENCIL POINTS SERIES
of
COLOR PLATES

This companion piece to the other color plate in this issue was also reproduced from one of Edmund S. Campbell's water color drawings. The student of water color and the draftsman who is called upon to do renderings in color can gain, from the study of these two plates, a number of pointers on the handling of color in this medium. The drawings were both made with the freedom which comes only with long experience. This drawing was made on a piece of Whatman's water color sketching board and was 14½" x 21" in size.

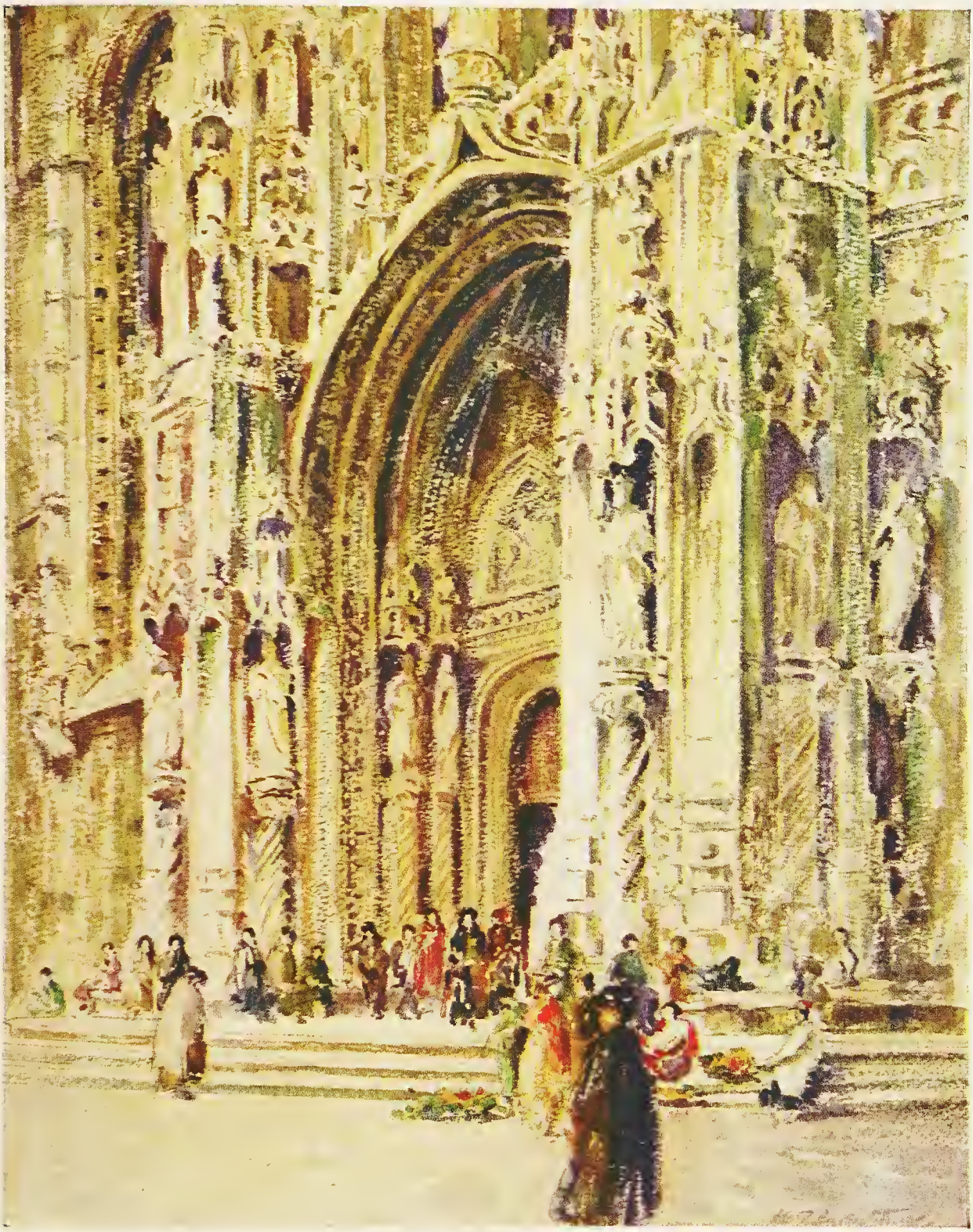


THE BRIDGE AT RONDA, SPAIN

WATER COLOR BY EDMUND S. CAMPBELL

PENCIL POINTS SERIES
of
COLOR PLATES

This plate shows a reproduction of a water color painting by Edmund S. Campbell, who for the past two years has been Dean of the Beaux-Arts Institute of Design and who has recently become head of the Department of Architecture of the University of Virginia. Mr. Campbell is widely known for the excellence of his water colors, which have been on exhibition in a number of cities of this country. The view shown here is a familiar one to artists and travelers who have visited Spain. The original drawing measured 14½" x 21" and was done on Whatman's water color sketching board in transparent water colors.



"THE DOOR OF PARDON"

WATER COLOR DRAWING BY WILLIAM T. ARMSTRONG

PENCIL POINTS SERIES
of
COLOR PLATES

This water color by William T. Armstrong was made on Whatman's cold pressed water color paper with clear color and furnishes a good example of the artist's command over this medium. He used a palette composed of aureolin yellow, rose madder, French blue, cerulean blue, cobalt and emerald green. The size of the original was 16" x 20". Mr. Armstrong is a New York architect and a member of the firm of Armstrong and De Gelleke. He paints in various mediums as a hobby and with very satisfying results, as may be judged from the two specimens of his art shown in this issue.



WINTER LANDSCAPE AT NUTLEY, NEW JERSEY

WATER COLOR PAINTING BY WILLIAM T. ARMSTRONG

PENCIL POINTS SERIES
of
COLOR PLATES

The subject of this water color painting, a winter landscape at Nutley, N. J., is of particular interest in that it includes the house formerly dwelt in by Bob Fitzsimmons, the famous prize fighter. The painting was made on brown English water color paper, size 20½" x 16½" and both transparent and opaque water color were employed. While it is not an architectural rendering it may furnish valuable hints as to color scheme, arrangement, and so on for renderers.



ON THE DARDANELLES

PASTEL DRAWING BY FREDERIC C. HIRONS

PENCIL POINTS SERIES
of
COLOR PLATES

The purely imaginary composition in color shown here is based on an oriental theme and furnishes an excellent example of the brilliant effects that can be obtained with economy of effort by means of pastels. Frederic C. Hirons, whose work is discussed in this issue, uses this medium to great advantage, working on black paper. The present example measured 22½" x 13¾". The color scheme and composition could well be applied to some types of architectural renderings.

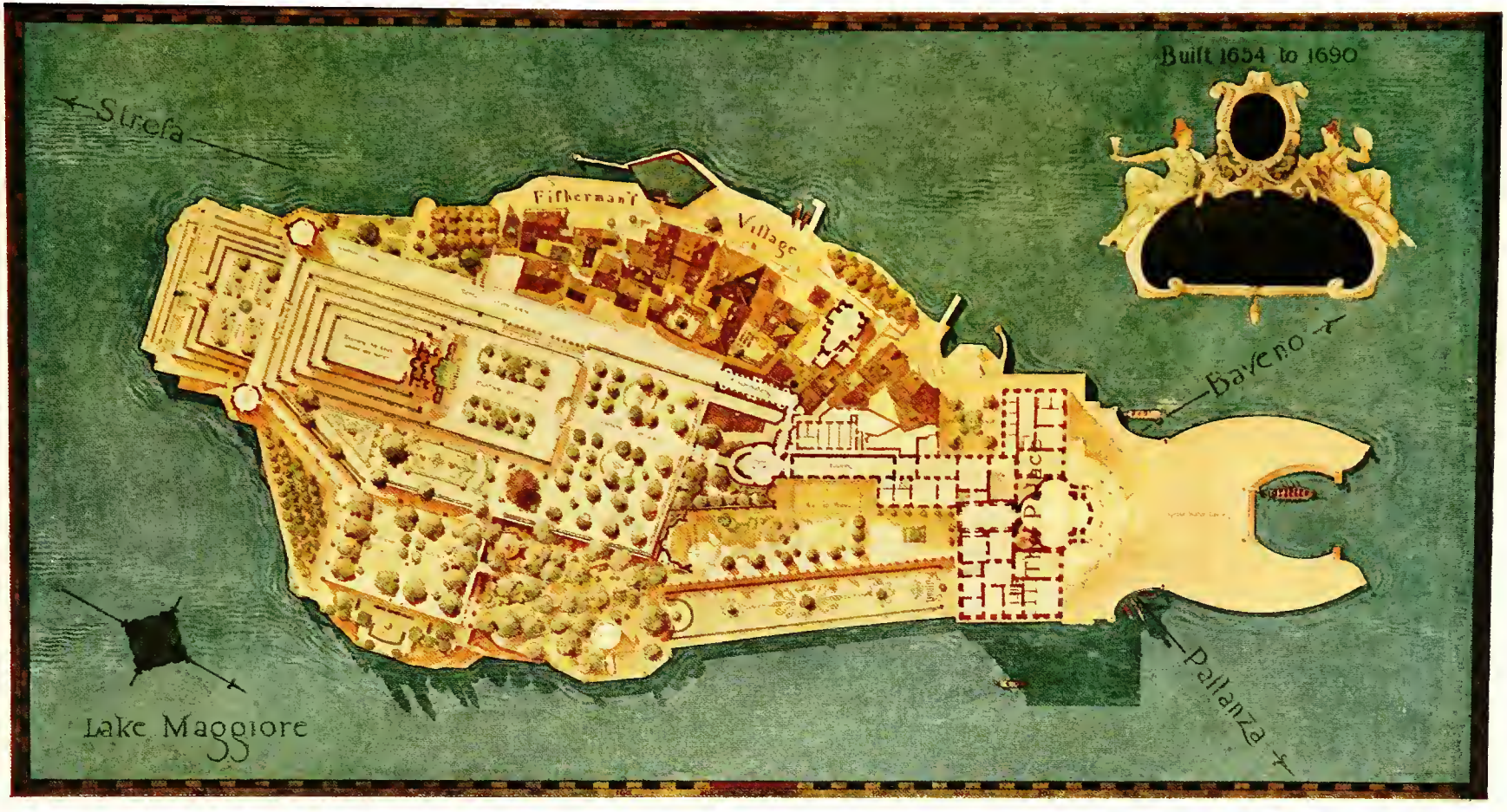


"WESTWARD HO!"

PASTEL DRAWING BY FREDERIC C. HIRONS

PENCIL POINTS SERIES
of
COLOR PLATES

We have reproduced here a pastel drawing by Frederic C. Hirons, an account of whose career as student, draftsman, and architect appears elsewhere in this issue. The subject is purely decorative and furnishes a nice bit of color, handled in the effective manner for which Mr. Hirons is widely known. The original drawing was made on heavy black pastel paper and measured 22½" x 28½".



PLAN OF ISOLA BELLA, LAKE MAGGIORE, ITALY, MEASURED DRAWING IN WATER COLOR

By Edgar I. Williams

PENCIL POINTS SERIES
of
COLOR PLATES

This water color plan rendering was made by Edgar I. Williams at The American Academy in Rome where he was Fellow in Architecture from 1909-1911. *It is one of a set of several measured drawings of this famous island, all of which are remarkable for their fine draftsmanship and handling of color. The originals are the property of The Massachusetts Institute of Technology, Department of Architecture. This particular rendering was done upon a line drawing in dilute India ink, mostly in transparent water color with some gold. It measures* 88" x 48".



"IL PONTE VECCHIO" AT FLORENCE, ITALY, PASTEL DRAWING ON BLACK PAPER
By Harry Sternfeld

PENCIL POINTS SERIES
of
COLOR PLATES

This drawing in pastels was made by Harry Sternfeld in 1921 *when he was travelling as holder of the Paris Prize awarded to him by the Society of Beaux Arts Architects in* 1914. *It was done on black paper and measures* 18″ x 12″. *The reproduction serves to further illustrate Sternfeld's work which was treated in an article in the January* 1927 *issue of* PENCIL POINTS.



CAMPO SANTA MARIA NUOVA, VENICE, WATER COLOR

By Jean Jacques Haffner

PENCIL POINTS SERIES
of
COLOR PLATES

The reproduction on the reverse of this sheet was made from one of a series of water color sketches of Old Venetian Palaces done by M. Haffner during his travels in Italy in 1921 *as holder of the Grand Prix De Rome. M. Haffner has a remarkable command of this medium and his sketches have attracted much attention in exhibitions held in various cities of this country. The original of this drawing is* 24" x 27".



SKETCH DESIGN FOR A DECORATIVE MURAL PANEL

By Jean Jacques Haffner

PENCIL POINTS SERIES
of
COLOR PLATES

We have reproduced here a color sketch design for one of two panels to be placed on either side of a mantelpiece and above library shelves in a residence in France. The executed panels are to be five by eight feet so the sketch as shown is approximately at the scale of one inch to the foot. The design is modern in spirit and shows M. Haffner's command of decorative composition in line and color.



Tarpeian Rock, Rome

Size of Original 48" x 42"

RENDERING IN TEMPERA BY JACQUES CARLU

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



Study for Restoration of the Capitoline Hill and Jupiter Temple

Size of Original 36" x 18"



Jupiter Temple Built by Tarquinius Superbus

Size of Original 26" x 48"

RENDERINGS IN TEMPERA BY JACQUES CARLU

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



OPAQUE WATER COLOR SKETCH BY GERALD K. GEERLINGS

On terra cotta color charcoal paper size 9¾" x 12½"

Octavius' Arch, Rome

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN OIL BY JAMES PERRY WILSON

Size of Original 24" x 30"

"Summer Moonlight"—Building for the National Academy of Sciences at Washington—Bertram G. Goodhue, Architect.

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



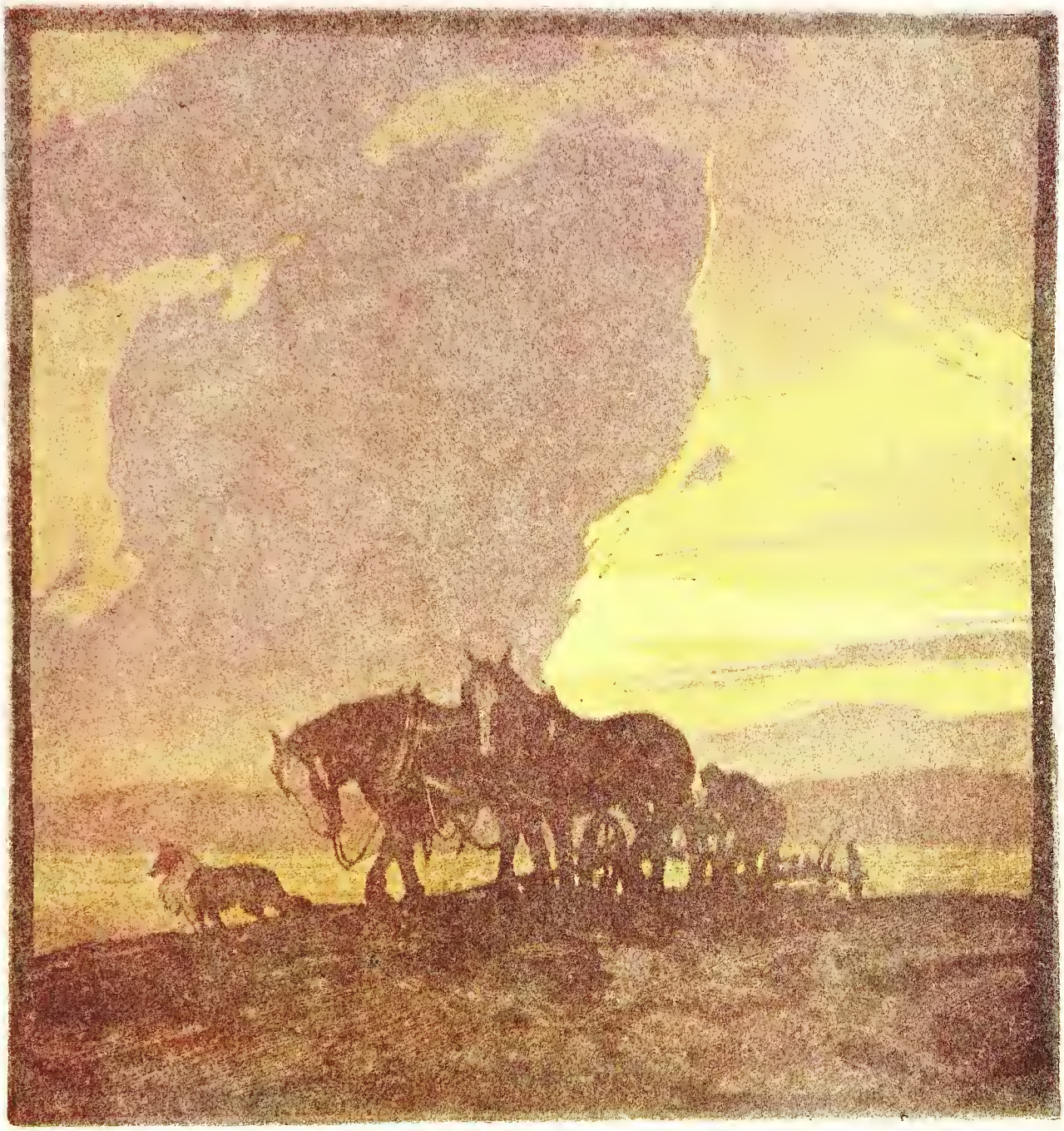
RENDERING IN OPAQUE WATER COLOR BY HOWARD GREENLEY

Size of Original 11¾" x 16¼"

Show Room for Colgate & Co., New York

Howard Greenley, Architect

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



"DAY'S END"

LINOLEUM BLOCK PRINT BY ERNEST W. WATSON

PENCIL POINTS SERIES
of
COLOR PLATES

This color plate, like its companion in this issue, was reproduced from one of Ernest W. Watson's linoleum color block prints. The original measured 9" x 9½". A brief account of the method followed by Mr. Watson in producing his color block prints will be found elsewhere in this issue. We regret the inability of the mechanical process of reproduction to bring out adequately the remarkable qualities of the original print, but we feel that the result, imperfect as it is, is not without value to the student of color rendering.

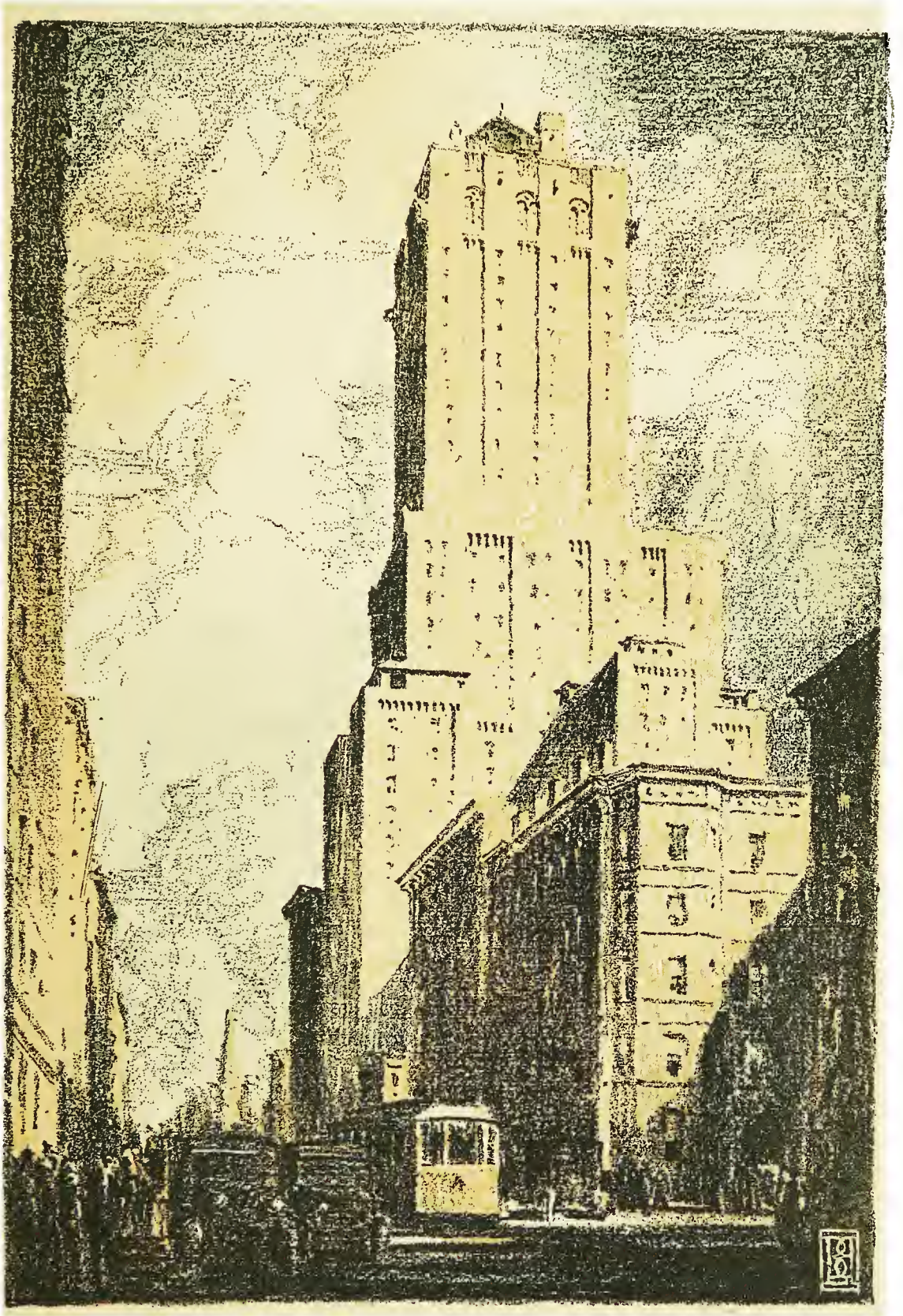


"MISTY MORNING"

LINOLEUM BLOCK PRINT BY ERNEST W. WATSON

PENCIL POINTS SERIES
of
COLOR PLATES

We have reproduced here, by the mezzograph four-color process, a linoleum block print in color by Ernest W. Watson. The original was printed by hand from separate blocks for each color on soft, white, Japanese silk paper and measured 9" x 9½". The colors used for printing were artists' oil colors. The reproduction fails to give a perfect idea of the beauty of the original print since the subtle gradations in color could not be held by any mechanical process of printing at our command.



Courtesy of George C. Miller, Lithographic Printer

COLORED LITHOGRAPHIC RENDERING BY BIRCH BURDETTE LONG

Drawn on 8 zinc line plates—size 6½" x 9½"

Tower of Hotel Shelton, New York

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



Courtesy of George C. Miller, Lithographic Printer

COLORED LITHOGRAPHIC RENDERING BY JOHN RICHARD ROWE

Drawn on 3 zinc line plates—size 12½" × 18

Forty-Second Street, New York

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



WATER-COLOR ON TINTED PAPER BY GERALD K. GEERI

SCHOOL AT ASTON-SUB-EDGE, ENG



WATER-COLOR ON TINTED PAPER BY GERALD K. GEERLINGS

BRIDGE-HEAD AT COLOGNE



THE WASHINGTON LOAN AND TRUST CO., WASHINGTON, D. C. Sketch by GERALD K. GEERLINGS

ARTHUR B. HEATON, ARCHITECT

[ARCHITECTURE *Frontispiece*]



The Ritz Tower, New York

Drawn by Gerald K. Geerlings

EMERY ROTH, ARCHITECT — THOMAS HASTINGS, ASSOCIATE



E McKinlock Campus Buildings for Northwestern University, Chicago

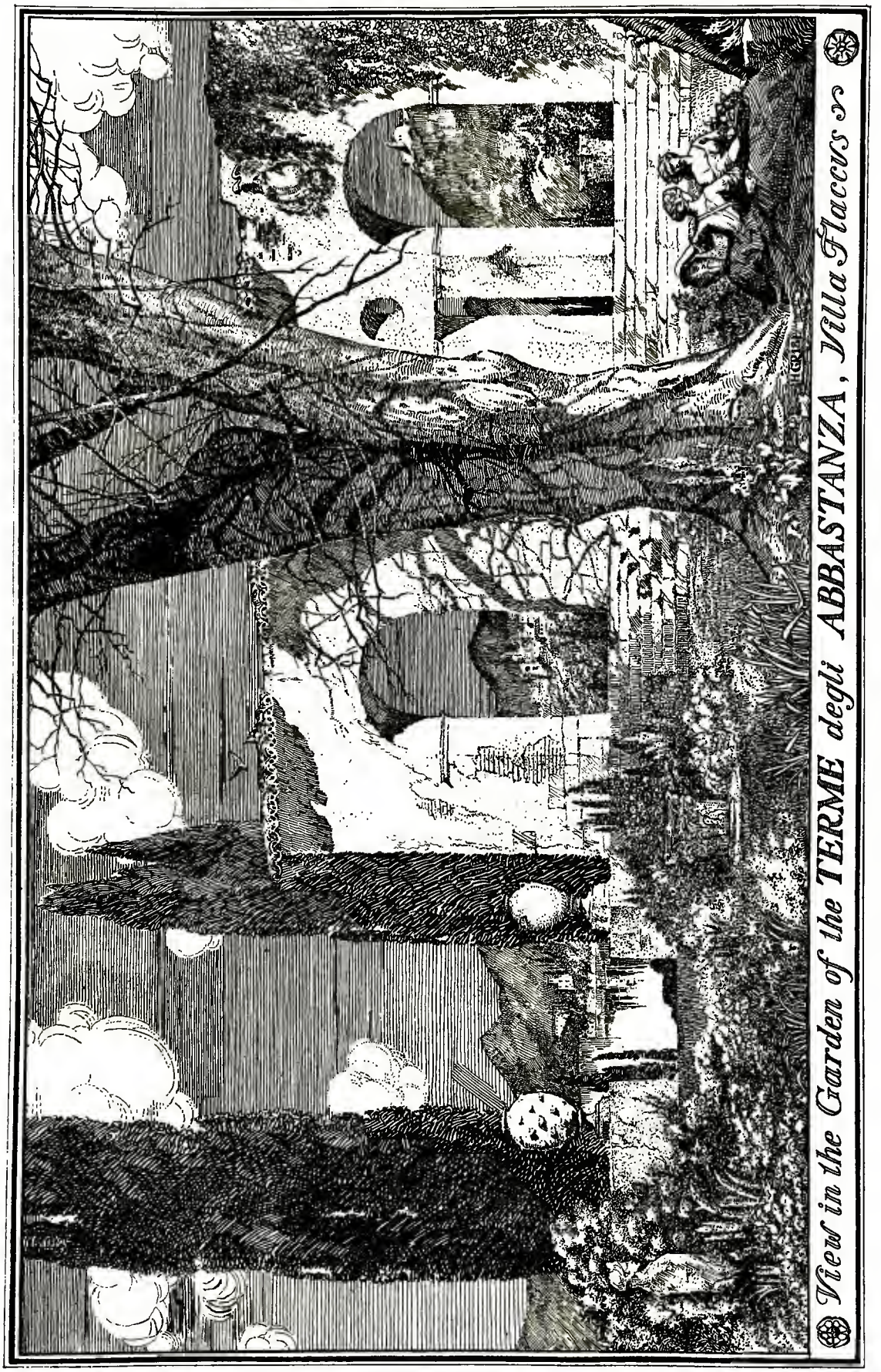
JAMES GAMBLE ROGERS; CHILDS & SMITH, ASSOCIATED, ARCHITECTS

RCHITECTURE *Frontispiece*]

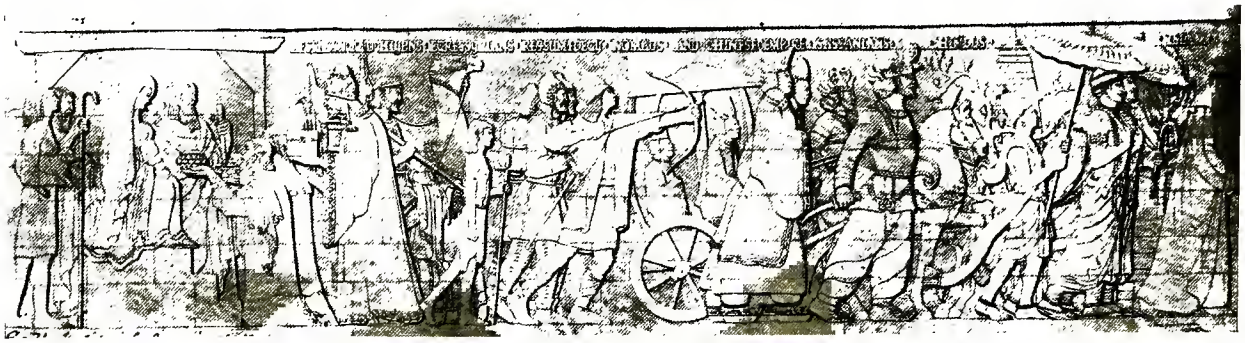


Town House and Library
Dover Mass

Kilham Hopkins & Greeley Architects
Boston



FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F. A. I. A.

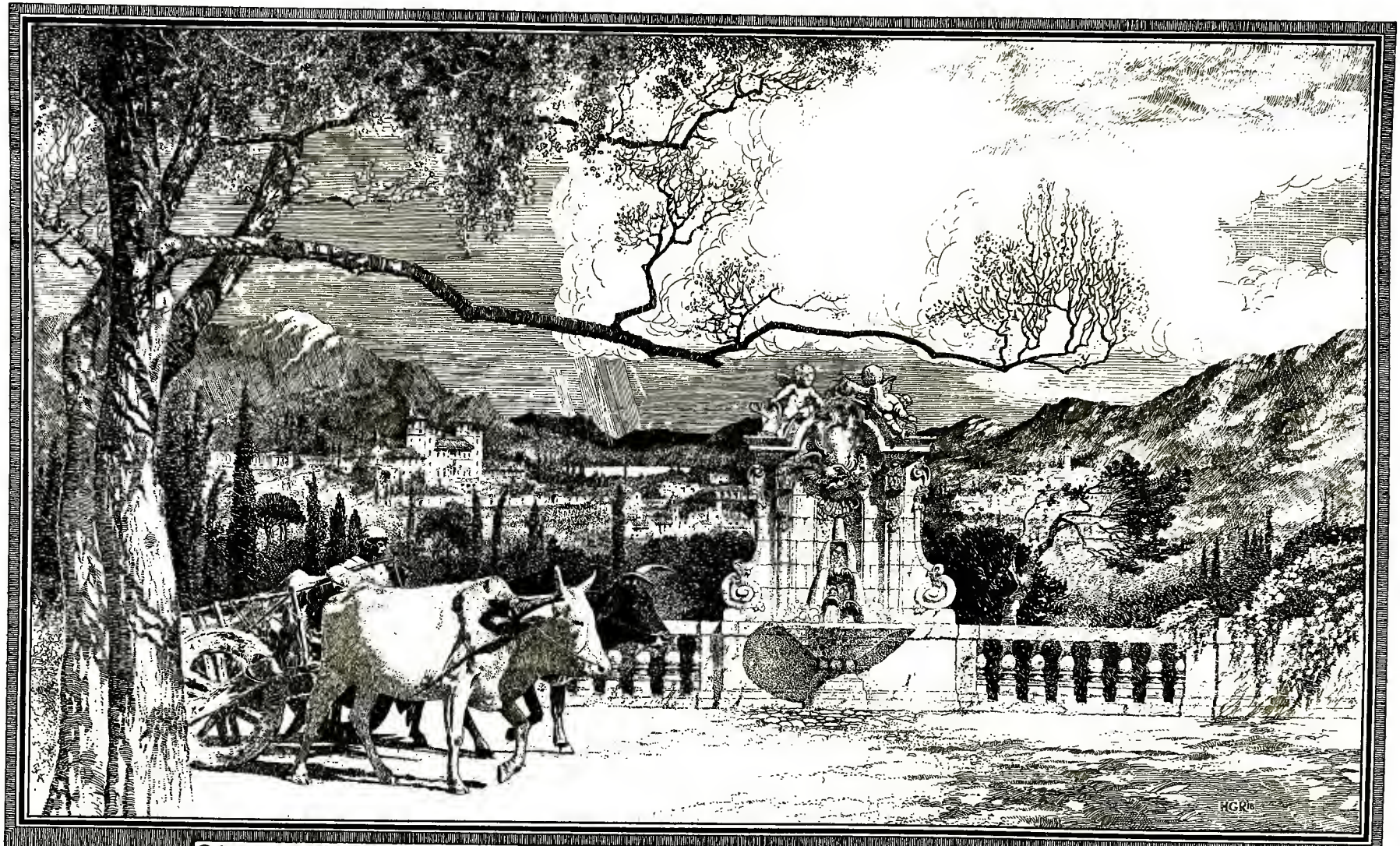


FROM THE ORIGINAL DESIGN BY EDITH MAGONIGLE

aid and abet by more than her charming presence? It may well have been so. She had time from housework and domestic cares and there were no shops nor movies nor bridge. She naturally, or instinctively, would have been adept in the application of color to the human face; might she not also have had some sense, some creative sense, of form? It would be a pretty picture these two, man and wife, engaged in the symbolic decoration of their cave. In spite of all the allurements which tend to draw woman from the hearth and fireside this has happened in modern complex civilization and we can picture, and find the picture attractively real, the Architect, and his wife, Edith Magonigle collaborating on this stupendous work and building and decorating this shrine of human idealism. I have wondered a bit as I have seen this gigantic memorial taking shape if imagination might not well have been allowed to play over the forms a little more vividly. That element is to be supplied by the woman. No one can look upon the accompanying sketches from the hand of Edith Magonigle and not feel that the flame of imagination is alive in her soul. A Peace Memorial was desired. I wonder if it is not a trifle too early in the life of the human race to build Peace Memorials, as though Peace were an assured achievement! I would not build a monument to the Glory of War, but a memorial to those who died gloriously in War is a far different matter. One cannot get away from war and struggle and death and the spiritual uplift which comes out of these things even in a so-called peace monument. Mrs. Magonigle with all her gentleness and human sympathy could not do it—the Crucifixion is introduced, not because Mrs. Magonigle, nor you, nor I love that sort of thing, but because she and we know that crucifixion will follow on any attempt to upset, even to better, the conventions, the established order of things. Crucifixion is but a symbol of War, of reaction. The Nativity and the Adoration are of necessity introduced not because of any narrow religious significance but because the sculptor in any pageant of human progress subconsciously recognizes the part which motherhood plays in the salvation and propagation of the race. A god is born with every child to the ultimate salvation of mankind.

Mrs. Magonigle has a beautiful and worthy conception in this meeting of the Eastern and Western, the Oriental and the Occidental, streams of idealism in the lap of America. It transcends the purely historical and personal picturings on the walls of the Egyptian temples. It is all very well to aggrandize the King, to show him bringing in his captives and cultivating his realm; to show him in his beatific state of conqueror over man and nature and death. But in America every man is, potentially at least, a king and he with the race achieves this beatific state. Mrs. Magonigle's conception transcends the Greek idea as expressed in the struggle of Gods against the lower orders for she makes the gods minister to men and man is the victor over the lower order. Such is the concept of America embodied in this Peace Memorial which is coming out of the brain and heart of the Magonigles. I shall let the drawings tell their own story in detail; they can do it to better advantage. I shall content myself with congratulating the authors and citizens of Kansas City on the creation and lasting possession of a work of art and fine idealism.





Anno Domini MCMXVIII. View of The Fontana degli Amoroſi della Conteſsa, Via Fiammiferi, Villa Flaccus. H. G. Ripley. D.D.D

FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F. A. I. A.

THE PUBLISHERS' PAGE

SOMEONE, we have forgotten whom, very truthfully stated a long time ago, that the fault of our American architecture was in its straight lines, a too rigid use of the T-square and triangle.

The value of sketching out-of-doors, has been many times stressed in the pages of this journal. It gives a certain freedom of line that can be secured in no other way. From time to time we have presented sketches by well known designers. These have a very large artistic suggestion and are, we believe, valuable as incentives to free hand drawing. Mr. Chamberlain's work will need no comment. Its presentation in many past issues and its appearance in this journal every month will serve to show the different media that may be successfully employed in out-of-doors work. His contribution in our issue of October 20 will be one of the fullest artistic value. In his wandering about France in search of material for this journal, Mr. Chamberlain has discovered in Pont-Audemer the "Auberge du Vieux Puits," a restoration that is one of finest effort to restore in every aspect an early French inn. The article describes in much detail just how this rehabilitation was carried forward, while in the accompanying sketches Mr. Chamberlain has effected a result that is very remarkable. In fact, this presentation will be one of such pronounced importance and so replete with suggestion and information that it will be outstanding among the many things that this artist has produced. Supplementing the work of Mr. Chamberlain, there will appear some unusual sketches by Hubert G. Ripley, of Boston, and A. C. Frank, of New York.

The old maps sketched and painted by Mr. Frank, one of which appeared in our issue of September 20, cannot be faithfully reproduced. In the originals they present visually every evidence of being one of the many old maps, wrinkled and yellowed with age, that often hung in the darkened halls of country houses. As used today, they become greatly prized by clients, who hang them as an overmantel decoration in living rooms.

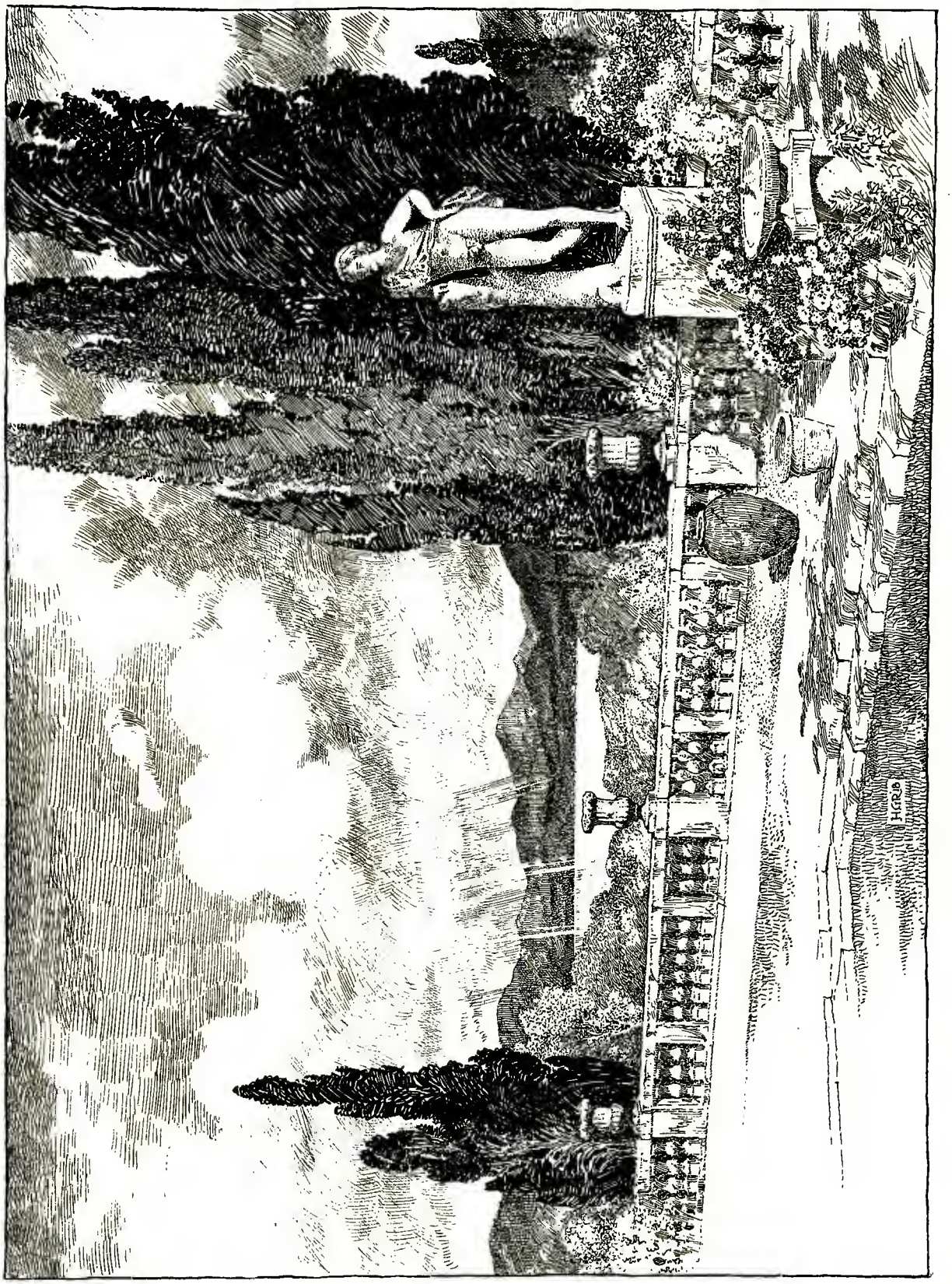
The time has now come when the question of continuing building construction in northern latitudes right through the Winter months is important. Seasonal employment, the steady occupation of labor on buildings, irrespective of the weather, is no longer an experimental phase of building operation. Large operations, particularly on concrete buildings, where it would seem the greatest difficulty would be experienced, have braved the frost and snows of Winter and emerged in Spring complete and well constructed buildings. The Department of Engineering and Construction in this issue contains a special article on Winter building. It presents examples of actual operations by photographs which give ocular evidence that when the proper procedure has been learned, building can be carried forward at any season of the year and under conditions of low temperature as successfully and sometimes more economically, all factors considered, than during Summer months. At least it is more economical to build in Winter than to wait for Summer with the attendant overhead of waiting.

There is an interesting question of economics involved in this entire matter of seasonal employment. When the whole subject is better understood, and the period of labor inactivity due to weather conditions has been greatly shortened, there will be secured an adjustment of wages that will result in economies not only to the employing building industry, but to every one of the many branches of labor it comprises.

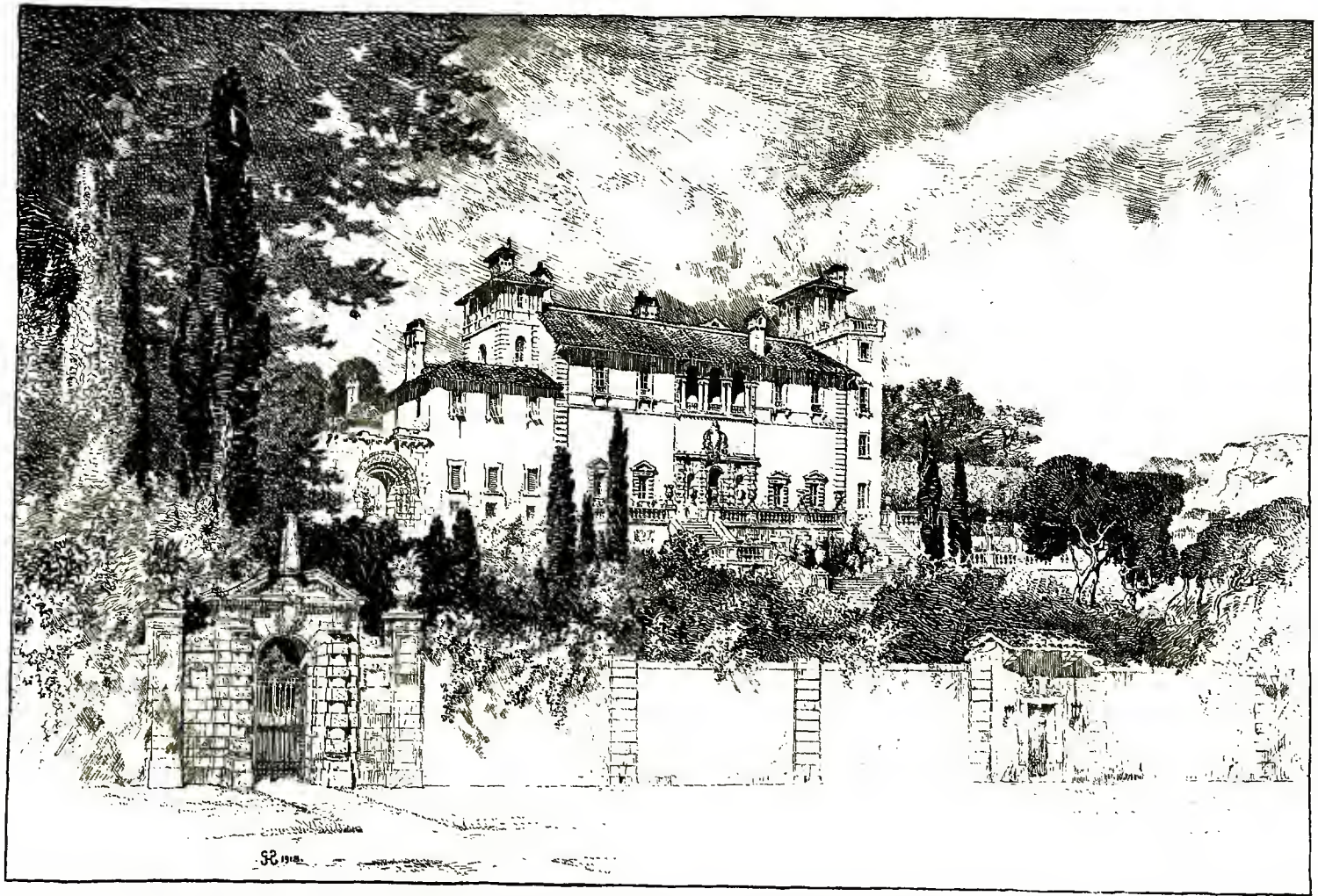
Just what is interior architecture? What is meant? We have tried during many issues to demonstrate to what extent the architecture of interiors should supplement the exterior design, and, further, that architectural service is not solely one of exterior design and interior arrangement. As a matter of fact, an architect will find as great, and in some instances greater, opportunity in deciding elements of interior architecture than he will in the exterior treatment of the building.

It's trite to say that it is the little things that count, but repetition, we are told, is often emphasis. So we will venture the belief that if the architect trains himself in all the subtleties of interior architecture, he may gain a reputation that will be as valuable as that which he may secure from what he perhaps considers the all important features of the exterior. This matter is fully and interestingly discussed in this issue in our Department of Interior Architecture.

No one will question the value of some measured drawings. When subjects are carefully and wisely chosen and the drawings properly done, they are reliable and helpful roads to design. But there are measured drawings and measured drawings. Undoubtedly, they should be something more than an exhibition of good draftsmanship, and the verities of the subject should be set down accurately and insistently. A simple scale may serve to check major design, but the main thing should be the clearly indicated dimensions. The measured drawings that have appeared in recent issues of this journal and that will be features of future ones, will endeavor to present every detail in such a way that actual dimensions and contours will be apparent.

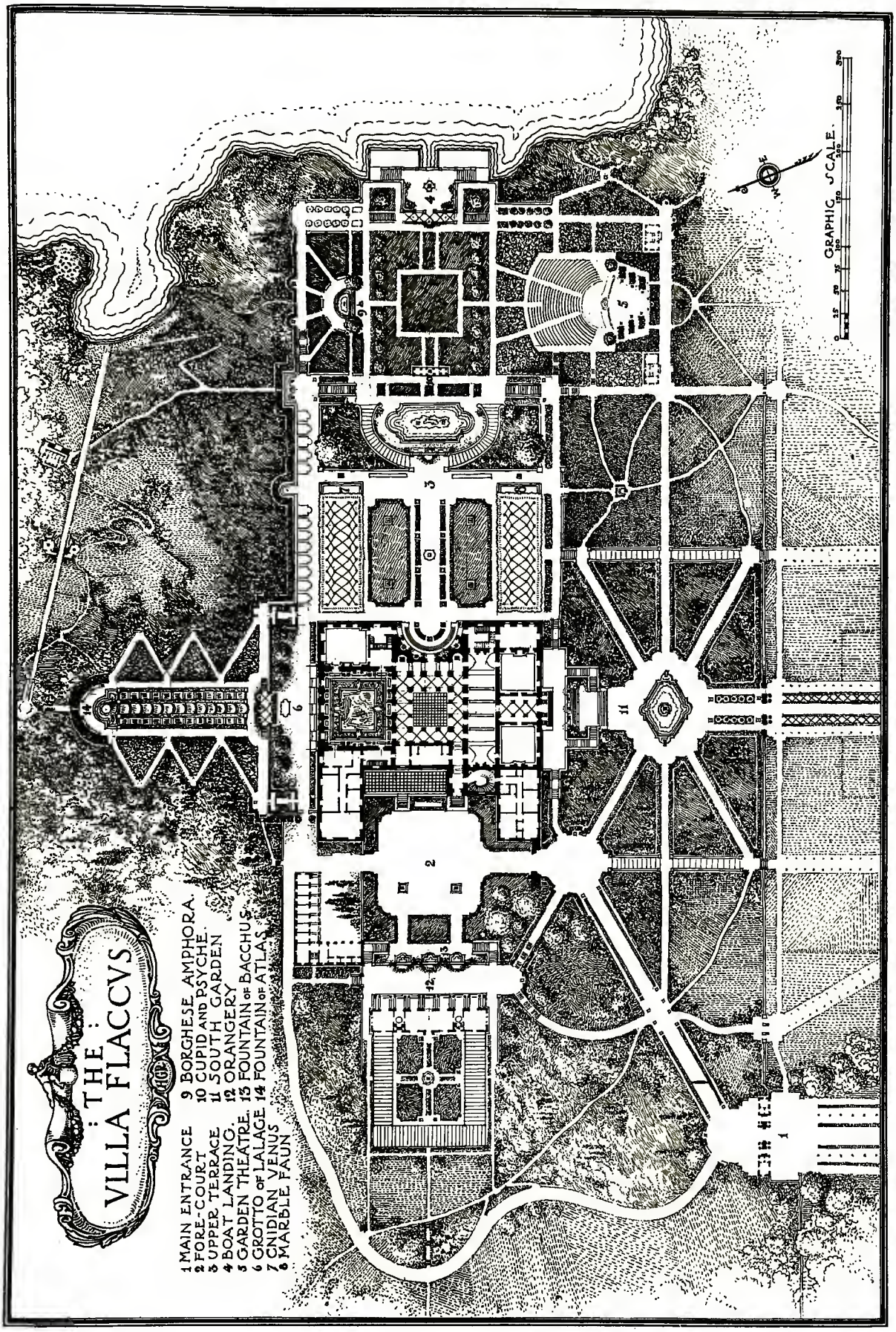


FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F.A.I.A.



ILLE TERRARUM MIHI PRAETER OMNIS ANGULUS RIDET, UBI NON HYMETTO
MELLA DECEDUNT VIRIDIQUE CERTAT BACA VENAFRO,
VER UBI LONGUM TEPIDASQUE PRAEBET IUPPITER BRUMAS ET AMICUS AULON
FERTILI BACCHO MINIMUM FALERNIS INVIDET UVIS HORATI CARMINUM LIB II VI

FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F.A.I.A.



FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F. A. I. A.



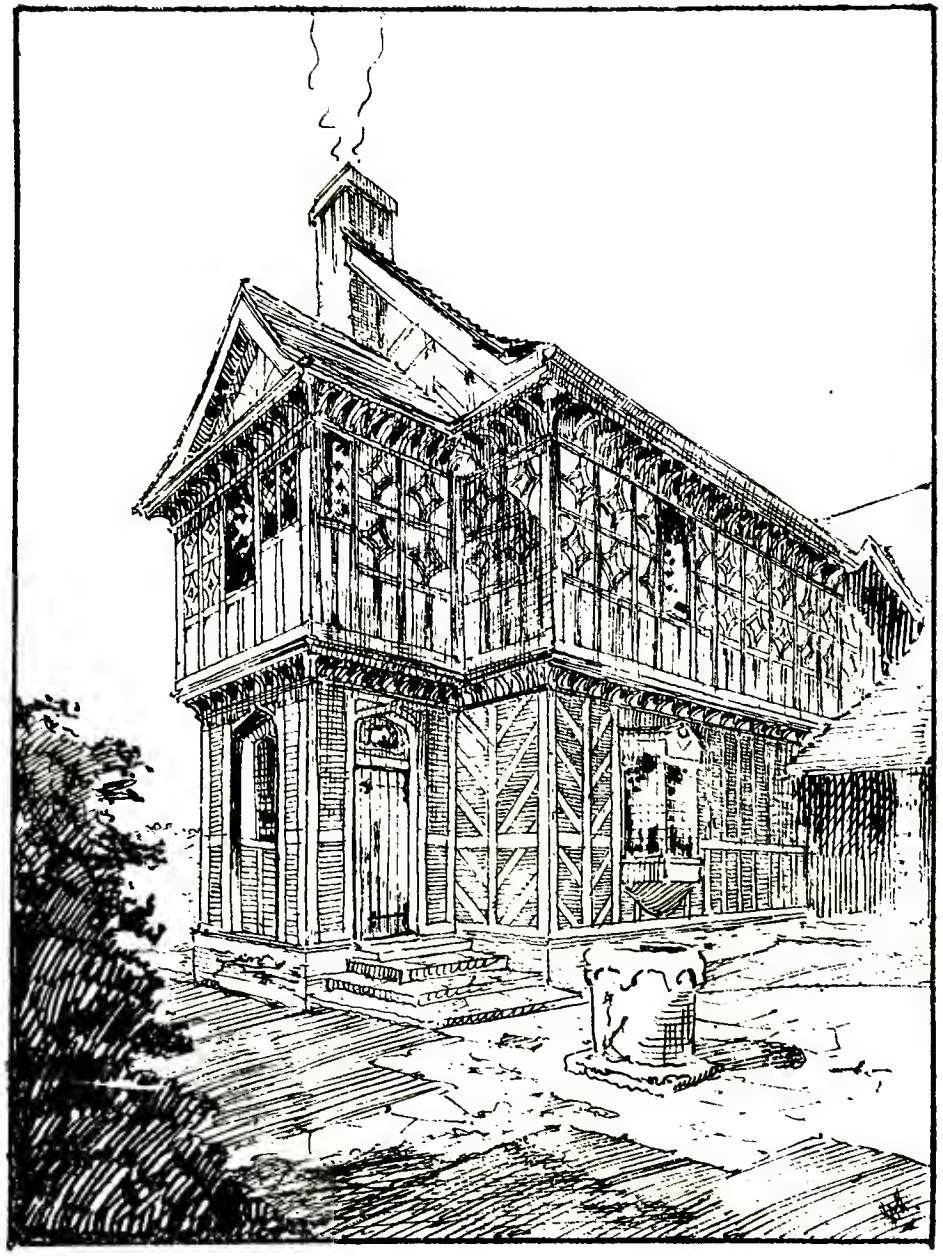


ABOVE: RAIN WATER HEAD ON OFFICE BUILDING OF PRINCE & RIPLEY, SCARSDALE, N. Y.
AT LEFT: RAIN WATER HEAD ON OFFICE BUILDING OF COOLEY REALTY CO., SCARSDALE, N. Y.
BOTH BY A. KROWNFELT, ARCHITECT

TWO interesting modern examples of rain water heads designed by A. Krownfelt, architect, for buildings erected at Scarsdale, N. Y. Done in copper, they are accented in their artistic value by the roughly textured stucco and timbered background. Details like these, when designed and executed in the proper way, have good decorative value and lend elements of picturesqueness that are very much worth while. While of good proportion and well designed after early English precedent, their cost is not large. They may be introduced to give an added touch of artistic effect.



FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F.A.I.A.

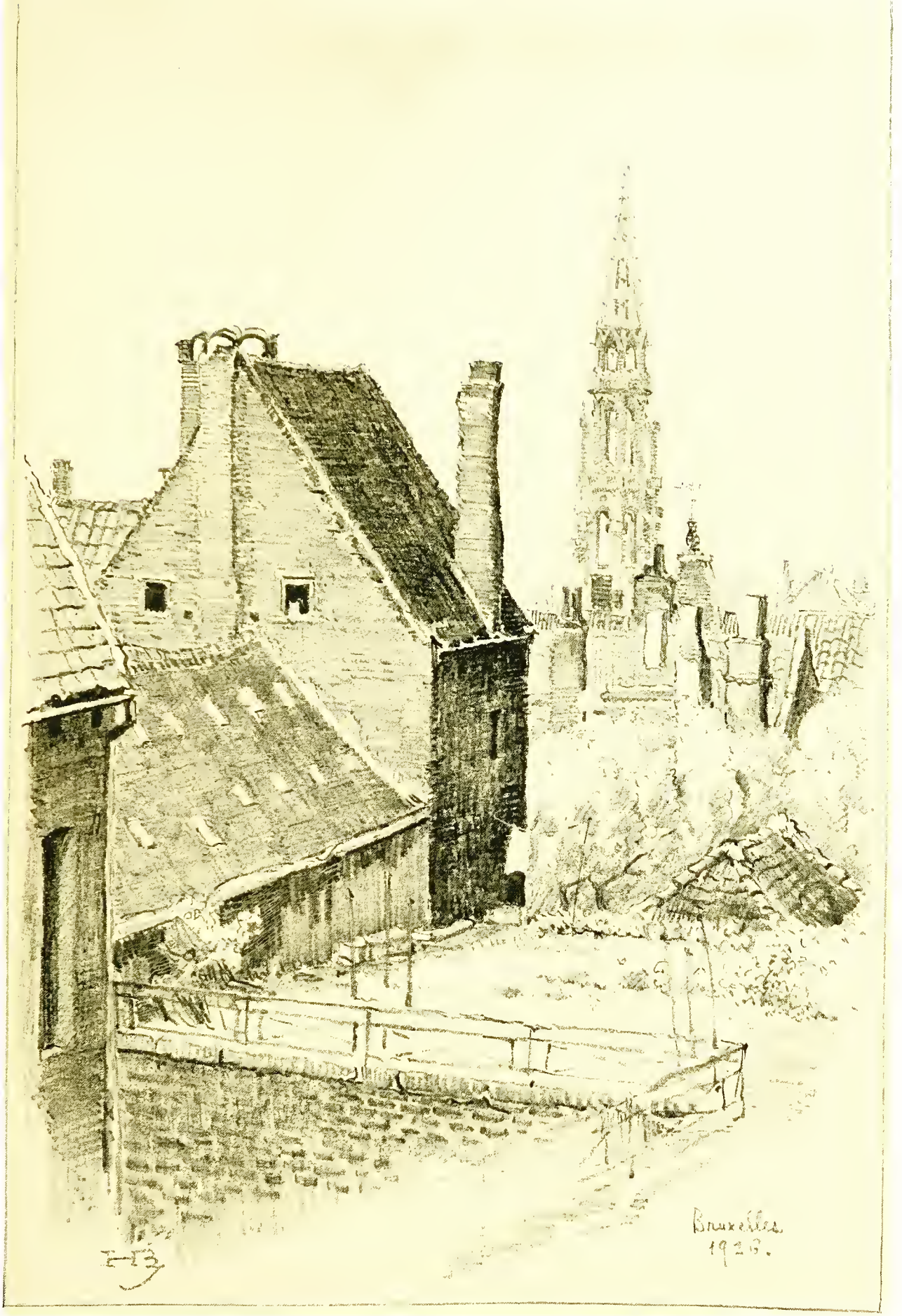




VIEW SHOWING NEW BATHROOM AND BOILER HOUSE WING ADDED IN 1925 BY J. D. HOSSACK. ALL THE CARVING WAS HAND DONE BY THE LOCAL BUILDER AND THE RESULT, WHICH THE PHOTOGRAPH DOES NOT CLEARLY SHOW, WAS MOST SUCCESSFUL



Pencil Drawing by Harold Butterfield



ARCHITECTURE
FEBRUARY, 1927

Pencil Drawing by HAROLD BUTTERFIELD



Pencil Drawing by HAROLD BUTTERFIELD

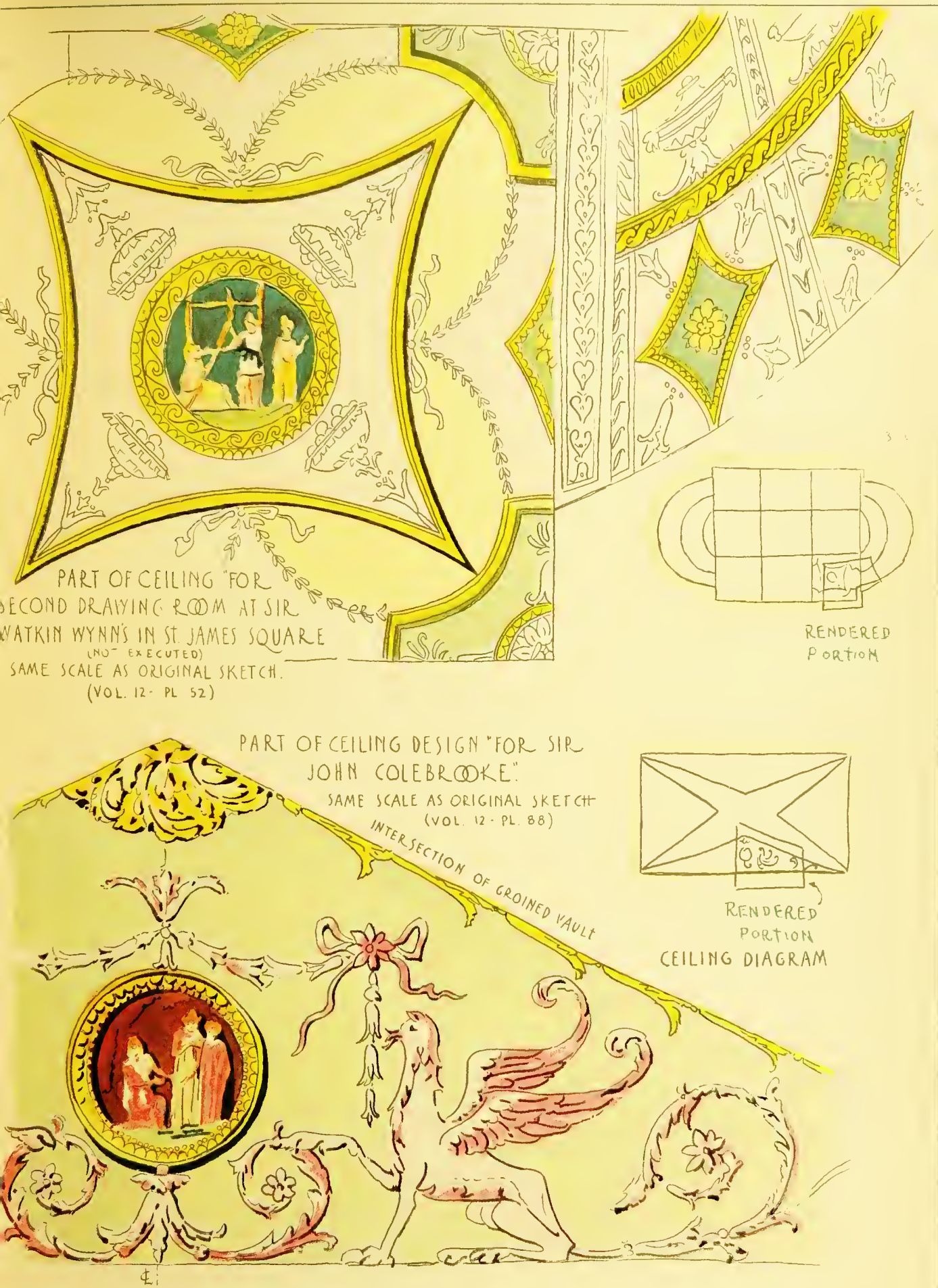


Pencil Drawing by Harold Butterfield



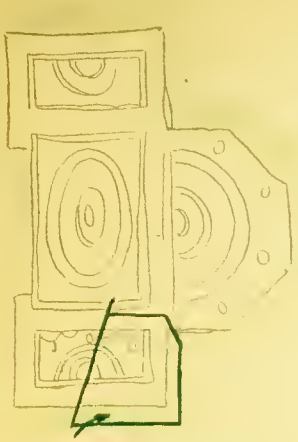
Color Schemes of Adam Ceilings—I

From accurate copies in water color by Gerald K. and Betty F. Geerlings of the original studies by the Adam brothers now in the Sir John Soane Museum, London. These faithfully follow the colors but do not pretend to retain the exact delineation of the ornament.



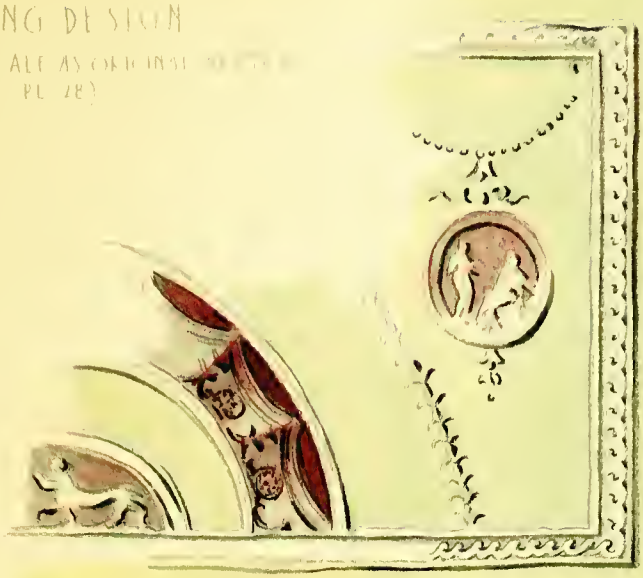
Color Schemes of Adam Ceilings—II

From accurate copies in water color by Gerald K. and Betty F. Geerlings of the original studies by the Adam brothers now in the Sir John Soane Museum, London. These faithfully follow the colors but do not pretend

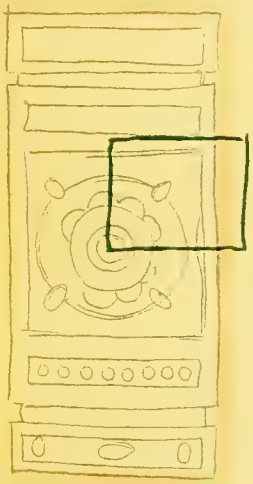


RENDERED PORTION

CEILING DIAGRAM







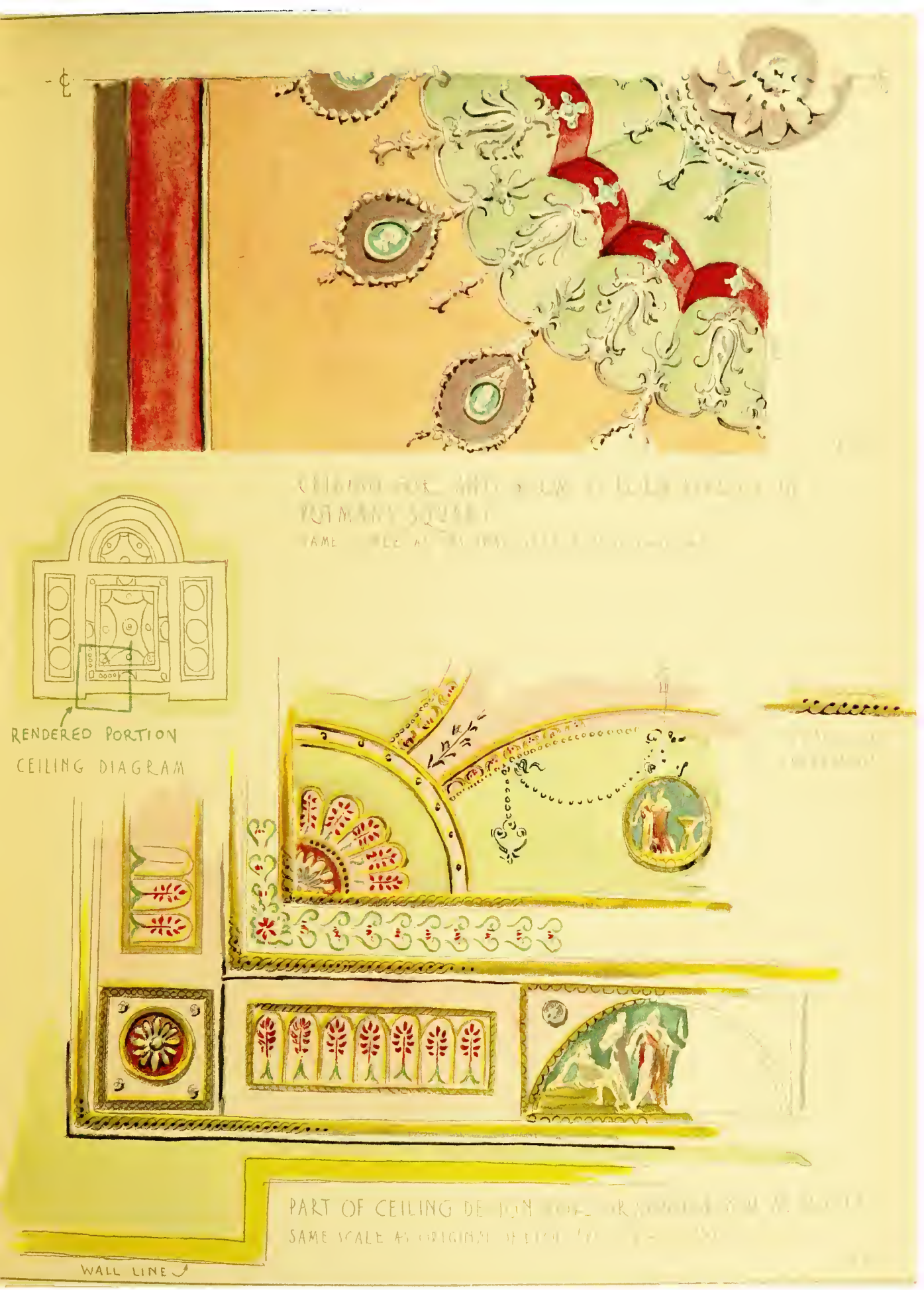
PART OF CEILING DESIGN "FOR GREAT DINING ROOM AT CUMBERLAND HOUSE"

SAME SCALE AS ORIGINAL SKETCH (VOL 14-PL 79)



Color Schemes of Adam Ceilings—III

From accurate copies in water color by Gerald K. and Betty F. Geerlings of the original studies by the Adam brothers now in the Sir John Soane Museum, London. These faithfully follow the colors but do not pretend to retain the exact delineation of the ornament.



Color Schemes of Adam Ceilings—IV

From accurate copies in water color by Gerald K. and Betty F. Geerlings of the original studies by the Adam brothers now in the Sir John Soane Museum, London. These faithfully follow the colors but do not pretend to retain the exact delineation of the ornament.



© by The Dry Mortar Color Bureau

THE CATHEDRAL CHURCH OF SAINT CECILIA, ALBI, FRANCE

Rendering by Birch Burdette Long

COLOR HARMONY

MORTAR colors have, as regards architecture, "a distinct and honorable function." This function should be recognized, taken advantage of, but never overpressed. They offer opportunities, large but not limitless. They constitute one instrument in the orchestra of which the architect is the conductor, an instrument beautiful in the hands of a master and doubly beautiful in concert and harmony with other materials.

The minerals which constitute *dry* mortar colors are as permanent in their colors as are the colors in natural rock. The grinding of these minerals produces beautiful elements which, until combined and applied by the constructive perception of the architect, are only means to an end. The mortar color palette exists as a complete unit, comprising positive colors, foils and blending tints—all related and created to fulfill definite scenic requirements. Each color, according to its intensity, is represented by from two to four tone values. It frequently happens that, though the preliminary assembly of colors promises well in the test panels, as seen indoors on its application in the wall the harmony is upset by certain items becoming excessively or insufficiently prominent. A change of tone value in the disturbing color may rectify this.

Environment and the relative proportion of areas exert a very pronounced influence on the apparent strength of tints. Attention is called also to the phenomenon that certain colors take a certain apparent distance from the eye, regardless of their actual placements, so that to get a perfect appearance of spatial integrity, the colors must be carefully related, often in contradiction to the actual colors in nature, for space is a greater factor than color. This is due partly to the association of certain colors with certain distances and partly to the subtle relations between the colors themselves. But most of all, is it dependent upon the pigments used, for these assume distance of their own entirely regardless of what their color may be. For instance, lead white will stand off the canvas, while zinc white will recede, but both are white.

Color harmony is dependent on this placement of colors, for when all the colors in a composition are so organized as to give a feeling of logical space relations, entirely apart from their positions on objects, we get a wonderful sense of harmony. We see the space as shown graphically. We also perceive the space directly from the colors and this logical co-ordination of what we see with what we know gives us truth and beauty. But when the mortar joint is "out of tone" and stands apparently free from all to which it should hold fast, we feel the lack of logic and it gives us discord.

It is our aim to render as much assistance as possible to the designer, so that he may have confidence in his color scheme; that he may select his relative tones secure in the knowledge that they will actually appear as they appear before his mind's eye.

The Dry Mortar Color Bureau places at the disposal of the architect its technical department, to answer questions or to help in the solution of problems involving mortar colors.

THE DRY MORTAR COLOR BUREAU

150 East Sixty-first Street, New York, N. Y.